SHANG 商

EARLY CHINESE RITUAL BRONZES
FROM THE DANIEL SHAPIRO COLLECTION

Daniel Shapiro 珍藏高古青銅禮器

CHRISTIE'S

SHANG 商

EARLY CHINESE RITUAL BRONZES
FROM THE DANIEL SHAPIRO COLLECTION

Daniel Shapiro 珍藏高古青銅禮器

CHRISTIE'S

SHANG 商

EARLY CHINESE RITUAL BRONZES FROM THE DANIEL SHAPIRO COLLECTION

Daniel Shapiro 珍藏高古青銅禮器

AUCTION

Thursday 18 March 2021
at 8.30 am
(Lots 501-505)

AUCTIONEER

Rahul Kadakia (#1005929)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Viewing is by appointment only, starting 12 March.
To make an appointment and for more information, please visit christies.com/asianartweek or contact:

asianartny@christies.com
+1 212 636 2180

Ink rubbings by I-Hsuan Chen and Vanessa Quinn.

Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the lot has been sent offsite.

If the lot is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

9/10/18

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

BIDDING ON BEHALF OF THE SELLER
The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **GONG-20190**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

Scan the unique QR codes to connect with the sale on christies.com and WeChat

Register now to bid live in Christie's salerooms worldwide
www.christies.com

CHRISTIE'S

opposite:
Lot 502

21/02/2019

SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS

Athena Zonars
Co-Chairman Asian Art, Deputy Chairman, Americas

Michael Bass
International Director

Olivia Hamilton
Specialist
Head of Department

Margaret Gristina
Senior Specialist
Head of Private Sales, New York

Michelle Cheng
Senior Specialist

Jessica Chang
Specialist

Andrew Lueck
Specialist
San Francisco

Vicki Paloympis
Specialist

Rufus Chen
Junior Specialist

Athena Zonars
tzonars@christies.com

Michael Bass
mbass@christies.com

Olivia Hamilton
ohamilton@christies.com

Margaret Gristina
mgristina@christies.com

Michelle Cheng
mcheng@christies.com

Jessica Chang
jwchang@christies.com

Andrew Lueck
alueck@christies.com

Vicki Paloympis
vpaloympis@christies.com

Rufus Chen
rchen@christies.com

Patricia Curtin, *Consultant*
pcurtin@christies.com

SALE COORDINATOR

Holly Rittweger
hrittweger@christies.com
Tel: +1 212 636 2180
Fax: +1 212 636 4934

HEAD OF SALE MANAGEMENT

Jennie Tang
jennietang@christies.com
Tel: +1 212 641 5765

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
christies.com

POST-SALE SERVICES

Luis Barroso
Tel: +1 212 636 7569
Ariel Chen
Tel: +1 212 636 2339
Post-Sale Coordinator

Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

EMAIL SERVICES

For general enquiries about this auction, emails should be addressed to the Sale Coordinator(s).

CASTING PERFECTED

FIVE SHANG-DYNASTY BRONZE WINE VESSELS FROM THE DANIEL SHAPIRO COLLECTION

by Robert D. Mowry

The bronze ritual vessels produced during China's Shang dynasty (c. 1600–c. 1050 BC) rank among the finest examples of bronze casting the world has ever seen, as witnessed by these five vessels from the Daniel Shapiro Collection. Not only are the forms intriguing and satisfying, but the vessels exhibit a wealth of complex, integrally cast surface decoration unknown in bronzes from other civilizations.

Bronze casting came fully into its own during the Shang dynasty with the production of sacral vessels intended for use in funerary ceremonies. Although their exact use remains obscure, such ritual vessels include ones for food and wine as well as ones for water; those for food and wine, the types most commonly encountered among Shang bronzes, group themselves into storage vessels, heating and cooking vessels, and presentation and serving vessels. The five Shapiro bronzes, all wine vessels, include ones for storage and others for presentation and serving.

Vessels for storing wine typically assume one or another jar or bottle form, such as the Shapiro *hu* and *pou* vessels (lots 502 and 503); those for presenting and serving wine vary considerably in form and include the *fangyi*, which, with its cover, resembles a small, square house with a gabled roof (lot 504); the *gong*, a covered pouring vessel that, in this case, is of metamorphic form and incorporates a rampant tiger at the front and an owl standing at the back (lot 505); and the elongated, trumpet-mouth beaker known as a *gu* (lot 501).

The most important decorative motif on vessels from the Shang dynasty is the *taotie* mask. Enlivening all of the Shapiro bronzes except the *gong*, the *taotie* mask typically boasts a ferocious feline-like face with large, C-shaped horns, bulging eyes, and bared fangs that descend from the upper jaw. (By contrast, the lower jaw is never represented.) The animal's body, if depicted, is shown in reduced scale and extends laterally outward from the face. Subsidiary registers of decoration feature small dragons—called *kui* or *kuilong*- long-tailed birds, and others (sometimes including such abstract features as whorls, bosses, and ribs). The decorative motifs are usually set against an intricate background of small, squared spirals known as *leiwen*. In rare instances the *taotie* mask may be presented against an otherwise unembellished ground, and in yet other instances, as in the Shapiro *gu* beaker, the mask's constituent elements might be dissociated from one another and presented in a so-called "dismembered *taotie* mask," the discreet elements rising in slight relief and themselves embellished with *leiwen* patterns. It is likely that many, even all, of these motifs had meaning for the people of the Shang dynasty; in the absence of written records detailing possible meanings, however, we cannot know precisely what symbolism those motifs might have held, if any. Speculation abounds, but precise identification necessarily must await discovery of hard evidence from the people who created and used them.

In terms of the decorative styles of these Shang vessels, the slightly earlier ones (i.e., 13th-12th centuries BC) tend to be more self-contained, with smooth surfaces and with decorative elements flush with the vessel surface; by contrast, the slightly later vessels (12th-11th centuries BC) show bolder designs with decorative elements rising from the vessel surface in low relief. In the 13th-12th century BC globular *pou* vessel, for example, only the bulging eyes rise in relief; broad bands with swirling, "cloud-scroll" patterns describe the *taotie* mask, which is set against a background of tightly compressed *leiwen*. Though archaeological evidence suggests that it dates to the 12th century, the *hu* jar follows the earlier decorative style, and thus its decorative motifs are flush with the vessel surface, its *taotie* mask differentiated from the background *leiwen* pattern by differing types and densities of lineaments. By contrast, the principal decorative motifs of such slightly later vessels as the *fangyi* and *gu* rise in relief and thus readily distinguish themselves from the background *leiwen*; moreover, the *gu* exhibits the "dismembered *taotie* mask" mentioned above. Advanced for its day, the fascinating *gong* pouring vessel, which dates to the 13th-12th century BC, features a tiger and an owl described with complex linear patterns but boasts elements that begin to rise in relief. (See pp. 26-37 in this catalogue for a more detailed discussion of this *gong* vessel.)

Sacral vessels from the Shang dynasty were used in ceremonies honoring the spirits of deceased ancestors. As such, many bear integrally cast, dedicatory inscriptions that might include a clan symbol, the name of the person in whose ceremonies they presumably were used, and sometimes other emblems, as well. Such inscriptions' so-called bronze-script characters are the direct ancestor of modern written Chinese. Inscriptions on Shang-dynasty vessels typically feature only a few characters, sometimes even just a single character.

Three of the Shapiro vessels include inscriptions, the *fangyi* (lot 504), the *gong* (lot 505), and the *gu* (lot 501). The inscription on the *fangyi*, which is believed to be a clan sign, appears on the interior of both vessel and cover; that on the *gong*, which appears only on the interior of the vessel, has been interpreted as the ancestor of the modern character *wei*; it describes four footprints around a sanctuary enclosing a *ce*, i.e., an album or book, though the material and content of such an "album" remain unknown; the inscription on the *gu* includes two graphs, *ya*, and another graph whose modern form, pronunciation, and meaning remain unclear.

In terms of casting, unlike the artisans of most early civilizations, who employed the lost-wax technique in casting bronzes, Chinese foundrymen of the Shang and Zhou periods utilized the so-called piece-mold casting technique in producing their ritual vessels. Those early Chinese workers first produced a clay model in the shape of the desired vessel, carving - or, in some instances, stamping - the decoration into the clay model's moist surfaces, after which the model was fired. Casting molds were prepared by pressing moist clay segments against the fired model; once all had been prepared, the mold segments were fired. In preparing to cast the vessels, the mold segments were properly registered and joined together around an inner core of fired clay; the assembled mold was then tightly bound together and inverted, so that the vessel's footring or legs pointed upward and the vessel lip and handles faced downward, after which the molten bronze was introduced through sprues, or tubular passageways; air within the mold and any gases escaping from the molten bronze vented through a corresponding set of flues. Once the mass had cooled, the mold was removed, releasing the bronze vessel. The inversion of the mold ensured that the molten bronze would reach the very bottom of the mold, so that there would be no bubble flaws on the lip or handles of the finished vessel; any bubbles that did interrupt the surfaces likely would appear as casting flaws on the vessel legs.

The advantage of the piece-mold technique is that, unlike the lost-wax technique, it gave the Shang bronze casters direct access to the casting mold's interior faces, which allowed them to correct any flaws in the decorative designs and perhaps even to embellish them further, which permitted precision casting of very fine design elements, thus giving rise to the extraordinarily detailed, exceptionally precise designs integrally cast on the Shapiro bronzes. Of course, in the post-casting finishing of the vessels, any adhering mold fragments had to be cleaned away, and the surfaces had to be polished and, in some instances, touched up a bit. But what must be kept firmly in mind is that the decoration was integrally cast with the vessels themselves, rather than chased or chiseled after casting. The very intricate surface decoration of Chinese bronze vessels, particularly the *leiwen*, or background patterns perfectly illustrate the sophistication of Chinese casting methods; in fact, they stand in marked contrast to the often smooth, undecorated surfaces of bronzes produced with the lost-wax technique.

We appreciate works of art for their beauty and for the invaluable information they convey about the peoples and cultures that produced them. We often forget, however, that many works can tell us as much about a civilization's level of technological sophistication as about its artistic and aesthetic sensibilities. In particular, those works whose creation required high temperatures, whether for firing, in the case of ceramics, or smelting, in the case of bronze, are true measures of an early civilization's technological prowess.

Apart from their function as sacral vessels and apart from the information they convey about early Chinese culture, beliefs, and funerary practices, we admire Chinese bronzes for their inventive shapes, bold decoration, and precise casting. In fact, it is the precision of the casting, from the majestic vessels themselves to their intricately embellished surfaces, that marks Chinese bronze ritual vessels as truly and wondrously exceptional; in that context, these five sacral bronzes from the Daniel Shapiro Collection stand as a telling comment on the exceptionally high level of technological sophistication present already in the earliest phases of Chinese historical development.

ROBERT D. MOWRY 毛瑞
Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museums, and Senior Consultant, Christie's

Lot 504

Lot 505

Lot 501

殷商之光

DANIEL SHAPIRO 珍藏五件古青銅酒器

毛瑞

以澆鑄青銅而言，中國商代 (約公元前1600至1050年) 青銅禮器是舉世公認的圭臬之作，而沙碧洛珍藏 (Daniel Shapiro Collection) 五器堪可為此現身說法。這批作品的造型不落窠臼、獨具匠心，連鑄的器表紋飾亦繁複精細，其他古老文明的青銅製品鮮能企及。

早於商代，中國的青銅鑄造已自成體系，許多喪葬儀式用的彝器應運而生。雖然這些器物的具體用途已無從稽考，但當中除了盛水的器皿，應該還有食器和酒器，後者在商代青銅器中尤為普遍，依其用途還可細分為貯存、加熱和炊煮、盛放和進食器具。沙氏五件青銅珍藏俱屬酒器，一者為貯存容器，其餘三者分別為盛酒和飲酒之器。

以沙氏青銅壺和青銅瓿 (拍品編 502號及503) 為例，這類存酒的器皿泰半以罐或瓶的造型示人；盛酒和飲酒之器形制多變，沙氏方彝為其中一例，此類帶蓋方彝狀若有山墻屋頂的方形小屋 (拍品編號 504)；觚為帶蓋有流的酒器，沙氏青銅觚作變體獸形，前端為躍虎，後為立鴞 (拍品編號 505)；觚為飲酒器，口似喇叭，造型修長 (拍品編號 501)。

饕餮紋是商代器物最重要的紋飾題材。沙氏青銅器除了觚之外，無不以此為飾且生色不少，此類獸面大多虎虎生威，C形雙角碩大，眼如銅鈴，上顎獠牙曲垂 (但下顎描寫一概省略) 。若有饕餮身軀的描寫，其比例一般偏小，從獸首側面橫生而出。輔助紋飾多填畫小龍 (又稱夔紋或夔龍紋，夔狀若長尾鳥) 及其他紋飾 (如抽象的渦卷、乳釘及扉棱紋)。這些裝飾題材的背景，通常以小巧的方形渦卷雷紋為地。也有一些罕見的例子，其饕餮紋的背景或光素無紋，或像沙氏青銅觚般，將饕餮的構件一一分拆，又名「分解獸面紋」，其組成部份以淺浮雕呈現，各以雷紋為飾。對商代人民來說，該等題材大多甚至全都別具深意；但由於缺乏文獻記錄釋疑解惑，即便這些紋飾意味深長，我們仍無法就此達致定論。相關的臆測眾說紛紜，若要釐清孰對孰錯，看來仍待發掘與這批器物的創作者和使用者有關的確鑿證據。

觀乎商代青銅的裝飾風格，年代略早的作品 (即公元前十三至十二世紀) 偏於含蓄蘊藉，器表平滑，裝飾元素與器表齊平；相反，年代略晚者 (公元前十二至十一世紀) 的圖紋較灑脫自如，各裝飾元素高於器表，宛如淺浮雕。以公元前十三至十二世紀的球腹青銅瓿為例，其紋樣中僅有圓睜的雙眼凸出器表；在寬碩的紋飾帶中，饕餮以螺旋狀的雲紋填畫，地子為細密的雷紋。雖然從考古證據看來，青銅壺應是公元十二世紀的作品，但它沿襲了較早期的裝飾風格，因此紋樣仍與器表齊平，而饕餮主紋與背景的雷紋，則靠線條的種類和疏密來加以區分。相形之下，年代略晚的作品 (如方彝和觚) 之主紋飾狀若浮雕，故能輕易與背景的雷紋區分開來；此外，青銅觚亦結合了上文提及的分體饕餮紋。沙氏青銅觚斷代為公元前十三至十二世紀，這一酒器格外引人入勝且頗具創意，其虎紋和鴞紋雖仍由繁複的線條圖案構成，但各組成部份已開始向浮雕風格過渡。(關於此觚的論述，詳見本圖錄頁26至39。)

商代彝器為祭祖儀式中的用具。故此，許多作品皆連鑄銘文，其內容或有族徽，或提到祭奠者的姓氏，間或也會出現別的徽號。題銘所用的金文，即近體中文的前身。大多數商器銘文僅寥寥數字，甚或僅有一字。沙氏珍藏具銘文者有三例，分別為方彝、觚及觚。方彝銘文鑄於器身及蓋內，據考為族徽；觚之銘文僅見於器內，其釋義為古體「衛」字，形似四足印圍護一地，內有一「冊」(即竹簡或書札) 字，至於「冊」的實際材質與內容，現已無可稽考；青銅觚銘二字，一為「亞」，一字的今體、讀音和含義俱不詳 。

就澆鑄工藝而言，許多早期文明的工匠俱採用失蠟法，但鑄造商周禮器的中國工匠用的卻是塊範法。他們先按理想的器形塑成泥模，在濕潤的表面刻劃或模印紋樣，並焙燒成模子，然後將濕土按在模上分塊翻出範子；待一切就緒後，再將之燒製成陶範。預備澆鑄之際，各塊範按順序與內範依次接合；接下來，將拼合好的整範細緊後倒置，使圈足或立足向上，器口及耳朝下，然後從澆口或澆鑄道灌入銅液；至於陶範及銅液釋放的氣體，概由相應的冒口排出。待銅液冷卻後移除陶範，剩下的便是青銅器。將範子倒置，可確保銅液直達底端，因此製成品的口沿或器耳全無氣泡瑕疵；即使器表有氣泡，這類澆鑄瑕疵也僅見於器足。

相對於失蠟法，塊範法的優勢在於商代青銅匠可直接加工範子的內表，從而修整紋樣瑕疵，甚至加以潤飾，這樣便能精準地鑄造無比細緻的紋飾元素，沙氏藏品連鑄的紋飾如斯細密仍毫釐不差，正是拜之所賜。當然，澆鑄後的加工過程中，必須清理乾淨所有黏附的範子碎屑，再拋光器表，間或還會略加潤色。惟須一提的是，其紋飾俱是連器鑄造，而非澆鑄後再鏨刻或鑿刻而成。中國青銅器表紋飾 (尤以雷紋為然) 或背景圖案精美絕倫，充份體現了中國澆鑄工藝成就之高；實際上，它們與失蠟法的製成品大異其趣，後者的器表以光素者居多。

藝術之美使人目眩神馳，其承載的關於創作者與文化氛圍的信息亦無比珍貴。但我們常忽略的是，許多作品既可展現某個文明妙至毫巔的工藝造詣，還能將其藝術觀和審美意趣娓娓道來。此言尤適用於高溫製作之物，如窯燒而成的陶瓷或熔煉鑄就的青銅，兩者皆是早期文明技術實力的鐵證。

中國青銅器貴為彝器，同時也承載了中國早期的文化、信仰和喪葬習俗，其獨具匠心的形制、奔放寫意的紋飾及謹嚴規整的鑄工，亦贏得了世人的讚嘆。誠然，中國青銅禮器最為人津津樂道者，正是其典雅器形和華美器表呈現的精湛鑄工。以此看來，沙氏珍藏的五件青銅重器，為中國歷史長河中早期的工藝成就下了最精彩的註腳。

毛瑞 (ROBERT D. MOWRY)
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

501

A FINELY CAST BRONZE RITUAL WINE VESSEL, *GU*

LATE SHANG DYNASTY, ANYANG, 12TH-11TH CENTURY BC

The trumpet neck of the slender vessel is decorated with four elongated blades crisply cast in relief with a dissolved *taotie* mask on a *leiwen* ground that rise from a narrow band of four *kui* dragons with hooked beaks and upturned tails. The middle section and the spreading foot are each cast with two *taotie* masks divided and separated by notched flanges, the larger masks on the foot below a narrow band of four dragons with angular bodies, C-scroll ears and long snouts. The vessel has a rich, mottled patina of green and red color. Two graphs, *ya* X, are cast on the interior of the foot, and can be read as a clan sign.

12 in. (30.4 cm.) high

$80,000-120,000

PROVENANCE:

J. J. Lally & Co. New York, 1988.
The collection of Daniel Shapiro, New York.

EXHIBITED:

New York, J. J. Lally & Co., *Chinese Works of Art*, 27 May - 18 June 1988, no. 31.
New York, J. J. Lally & Co., *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 14 March - 5 April 2014, no. 3.

LITERATURE:

J. J. Lally & Co., *Chinese Works of Art*, New York, 1988, no. 31.
D. Shapiro, *Ancient Chinese Bronzes, A Personal Appreciation*, London, 2013, pp. 48-51 and 129.
J. J. Lally & Co., *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, New York, 2014, no. 3.

晚商　安陽時期　青銅饕餮紋觚

觚侈口，長脰，直筒腹，圈足。脰飾四面蕉葉紋，內填雷紋地獸面紋，下接一圈四道夔紋，嘴勾尾翹。腹部與圈足各飾兩道獸面紋，扉棱對稱分佈，分居四面，下接一圈四道龍紋，弓身折尾，耳呈「C」形，長鼻。此觚包漿豐滿，青、赤銅鏽斑駁，古意盎然。圈足內壁銘刻一族徽，「亞⊡」。

來源:

藍理捷, 紐約, 1988年。
Daniel Shapiro 珍藏, 紐約。

展覽:

紐約, 藍理捷, *Chinese Works of Art*, 1988年5月27日–6月18日, 編號 31號。
紐約, 藍理捷, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 2014年3月14日–4月5日, 編號 3號。

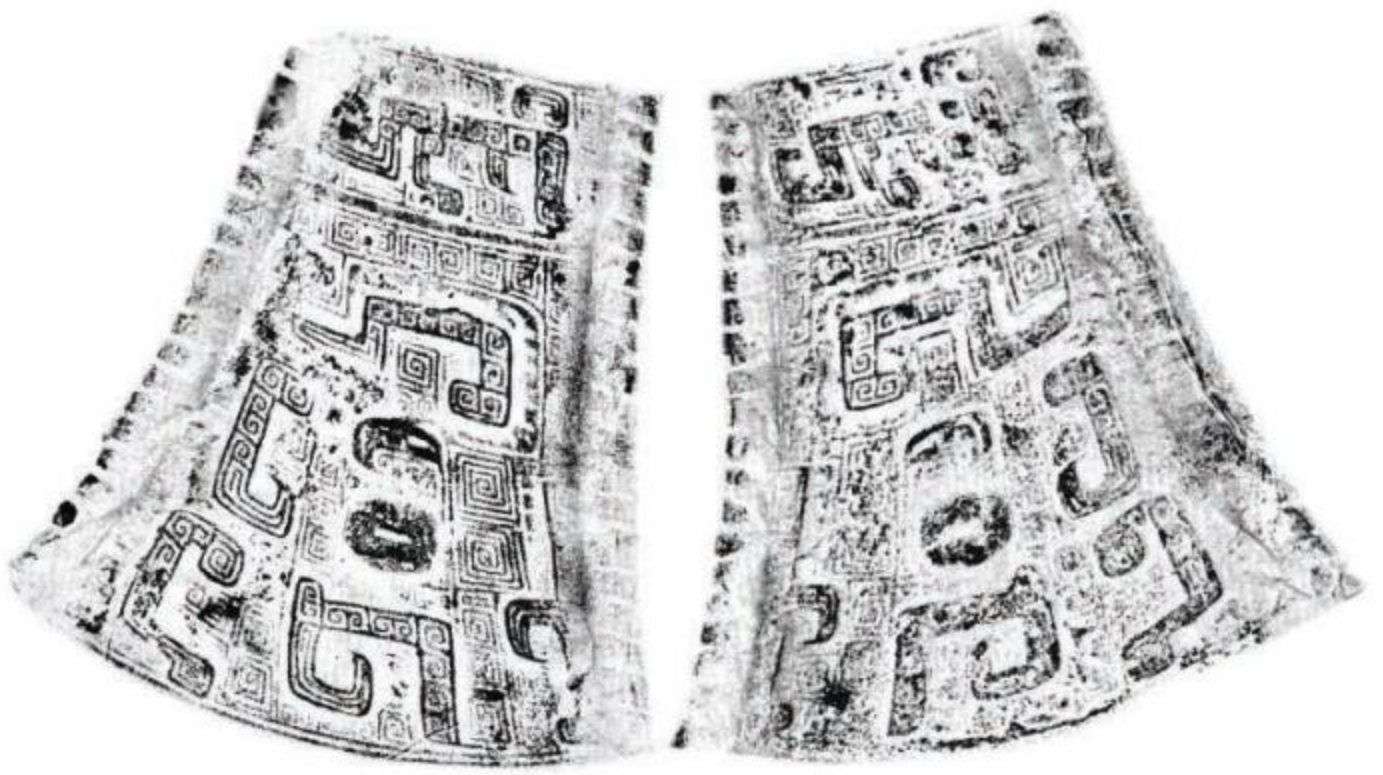
出版:

藍理捷, *Chinese Works of Art*, 紐約, 1988年, 編號 31號。
D. Shapiro, *Ancient Chinese Bronzes: A Personal Appreciation*, 倫敦, 2013年, 頁 48–51 及 129。
藍理捷, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 紐約, 2014年, 編號 3號。

(inscription)

Gu, ritual vessels used for wine, are one of the most recognizable of bronze forms of the Shang dynasty. First seen as a slender beaker during the Erlitou period, circa 2000 to 1500 BC, the shape eventually evolved into the elegant trumpet-mouthed vessel of the late Anyang period of 12th-11th century BC date.

The present *gu* is comparable in shape and decoration, both the motifs and arrangement of the design, to those found at the site of the Shang capital near Anyang in Henan province, and to others that can be found in both museum and private collections, the main difference being the unusual use of two narrow bands of two different types of *kui* dragons above and below the center section rather than the more usual band of serpents at the base of the neck and band of *kui* dragons at the top of the foot. The latter decoration can be seen on a *gu* illustrated by S. D. Owyoung, *Ancient Chinese Bronzes in the Saint Louis Art Museum*, 1997, pp. 60-61, no. 9; and one in the Museum of Fine Arts, Boston, illustrated by J. Fontein and Tung Wu in *Unearthing China's Past*, Boston, 1973, pp. 38-39, no. 8. Two others have also been published: one is illustrated by B. Karlgren in "Bronzes in the Hellstrom Collection," *BMFEA*, No. 20, Stockholm, 1948, pl. 14 (1); the other by B. Karlgren and J. Wirgin in *Chinese Bronzes: The Natanael Wessen Collection*, The Museum of Far Eastern Antiquities, Monograph Series, vol. 1, Stockholm, 1969, col. pl. 4, pls. 21-23, no. 15, which was later sold at Christie's New York, 22 March 2019, lot 1510.



(ink rubbing of lower body)

502

A BRONZE RITUAL WINE VESSEL, *HU*

LATE SHANG DYNASTY, 12TH CENTURY BC

The pear-shaped body of oval section is well cast on each side in a band with two large *taotie* masks formed by two crested dragons confronted on a narrow flange, each with a rounded eye, backswept crest and an angular, curled tail raised above a small bird shown in profile facing one of the two lug handles cast as the head of a fantastic beast with ram's horns, all below a bowstring band. Four further pairs of birds encircle the tall, spreading, hollow foot, each pair facing a narrow flange, all below four quadrangular openings. The vessel has a mottled green, cuprite red and grey patina.

13¾ in. (35 cm.) high

$200,000-300,000

PROVENANCE:

Acquired in Macao in 1985.
J. J. Lally & Co., New York, 2003.
The collection of Daniel Shapiro, New York.

EXHIBITED:

New York, J. J. Lally & Co., *Bronze and Gold in Ancient China*, 24 March - 12 April 2003, no. 4.
New York, J. J. Lally & Co., *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 14 March - 5 April 2014, no. 5.

LITERATURE:

J. J. Lally & Co., *Bronze and Gold in Ancient China*, New York, 2003, no. 4.
D. Shapiro, *Ancient Chinese Bronzes, A Personal Appreciation*, London, 2013, pp. 58-61 and 131.
J. J. Lally & Co., *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, New York, 2014, no. 5.

The lug handles found on this *hu* and others like it suggest that they originally would have had a cover of some kind, which would have been fastened to the vessel by a cord.

The present *hu*, its decoration confined to the shoulder and foot of the otherwise plain body, is representative of *hu* of late Shang-dynasty date. A similar *hu* of comparable size (35.3 cm. high), dated to the middle Anyang period, is illustrated in *Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp. 372-75, no. 62. See, also, the similar *hu* that includes small birds positioned below the tails of the dragons in the main band and a band of birds on the foot sold at Christie's New York, 19 September 2007, lot 206.

(ink rubbing of handle)

晚商　青銅獸面紋貫耳壺

壺橢圓口，貫耳，橢圓腹垂鼓，圈足。頸飾一圈弦紋，肩前後各飾一獸面紋，每面有一短脊置中，左右各設乳釘成獸目，**內**飾顧首龍紋，弓身折尾，兩側靠耳處飾鳥紋，貫耳飾羊角獸面紋。高圈足微侈，飾一圈四道長尾鳳紋，短脊分居四面。青、赤、灰色銅鏽層次豐富，包漿古穆。

來源:

於1985年購於澳門。
藍理捷, 紐約, 2003年。
Daniel Shapiro 珍藏, 紐約。

展覽:

紐約, 藍理捷, *Bronze and Gold in Ancient China*, 2003年3月24日–4月12日, 編號 4號。
紐約, 藍理捷, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 2014年3月14日–4月5日, 編號 5號。

出版:

藍理捷, *Bronze and Gold in Ancient China*, 紐約, 2003年, 編號 4號。
D. Shapiro, *Ancient Chinese Bronzes: A Personal Appreciation*, 倫敦, 2013年, 頁 58–61 及 131。
藍理捷, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 紐約, 2014年, 編號 5號。

503

A BRONZE RITUAL WINE VESSEL, *POU*

LATE SHANG DYNASTY, 13TH-12TH CENTURY BC

The bulbous body is flat cast around the sides with a wide frieze of three large *taotie* masks formed by pairs of dragons with large eyes, scroll-filled bodies and raised tails confronted on a narrow flange, each mask bordered by slender descending dragons, below a band of nine dragons with rounded eyes, hooked beaks and coiled tails, all facing in the same direction, on the sloping shoulder below three bowstring bands that rise to the everted rim, the whole raised on a high, slightly flared foot encircled by a narrow band formed by three panels of scrolls below three apertures. The vessel has allover light malachite encrustation and some areas of brownish-grey patina.

13 in. (33 cm.) diam.

$200,000-300,000

PROVENANCE:

Private collection, Japan.
Sotheby's London, 14 November 2001, lot 4.
J. J. Lally & Co., New York, 2004.
The collection of Daniel Shapiro, New York.

EXHIBITED:

New York, J. J. Lally & Co., *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 14 March- 5 April 2014, no. 11.

LITERATURE:

D. Shapiro, *Ancient Chinese Bronzes, A Personal Appreciation*, London, 2013, pp. 92-95 and 137.
J. J. Lally & Co., *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, New York, 2014, no. 11.

晚商　青銅饕餮紋瓿

瓿敞口，斜肩，圓腹，圈足，通體施淺浮雕紋飾。口沿下方繞三道弦紋，肩綴一圈九道仰首龍紋，面朝同一方向，勾嘴垂尾。腹飾一圈三大獸面紋，乳釘作眼，內填龍紋，昂首翹尾。雷紋襯底，淺脊置中，每面以細龍相間。高圈足微侈，上有三孔，下綴一周雷紋。淺淡銅綠泛滿器表，局部呈棕褐色，包漿古雅。

來源:

日本私人珍藏。
倫敦蘇富比，2001年11月14日，拍品編號4號。
藍理捷, 紐約, 2004年。
Daniel Shapiro 珍藏, 紐約。

展覽:

紐約, 藍理捷, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 2014年3月14日–4月5日, 編號 11號。

出版:

D. Shapiro, *Ancient Chinese Bronzes: A Personal Appreciation*, 倫敦, 2013年, 頁 92–95 及 137。
藍理捷, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 紐約, 2014年, 編號 11號。

Pou, globular jars raised on a high foot, first appeared in bronze during the late Erligang period (1400-1300 BC) and continued to be made throughout the Shang dynasty.

The present vessel is similar both in form and decoration to one in the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum: Bronze Ritual Vessels and Musical Instruments*, Beijing, 2007, p. 123, no. 80. Another similar *pou*, excavated at Xiejiagou, Qingjian county, Shaanxi province, and now in the Suide County Museum, is illustrated in *Shaanxi chutu Shang Zhou qingtongqi*, Vol. I, Beijing, 1979, p. 71, pl. 67, and again by Li (ed.),*The Shaanxi Bronzes, Xi'an*, 1994, p. 227, no. 187, where it is dated to the mid-Shang period. See, also, the similar *pou* illustrated by Wang Tao, *Chinese Bronzes from the Meiyintang Collection*, London, 2009, pp. 124-125, no. 56. On this latter *pou*, the eyes of the nine dragons that form the band on the shoulder are smaller, as are the eyes of the *taotie* masks.

(ink rubbing of shoulder)

504

A VERY RARE BRONZE RITUAL WINE VESSEL AND COVER, *FANGYI*

LATE SHANG DYNASTY, ANYANG, 12TH CENTURY BC

The slightly tapering, rectangular vessel is cast in crisp, high relief on a *leiwen* ground on each side with a large *taotie* mask set between two confronted, long-tailed birds above and two dragons with backward-turned heads on either side of an arched opening on the foot below, all divided by narrow, notched flanges repeated at the corners and also on the cover where the *taotie* masks are inverted on each slightly convex side below the faceted finial. A single pictogram is cast in the interior base of the vessel and on one interior wall of the cover and may be read as a clan sign. The surface has a mottled blue-green and milky blue-green patination on a cuprite ground.

8¾ in. (22 cm.) high

$600,000-800,000

晚商　安陽時期　青銅饕餮紋方彝

彝長方形，附廡殿式頂蓋，上設蓋鈕，直腹，通體施高浮雕紋飾。蓋、身四隅及四面中軸均設扉棱。器身呈三段式，上段飾長尾鳥紋，中段飾獸面紋，下段飾顧首龍紋，均綴雷紋作地，邃密精緻。方直圈足，四面正中各有開口，呈拱形。蓋面稍微鼓脹，四面飾以獸面紋，器底及蓋內並均鑄有一族徽。整器包漿瑩潤，青綠鏽斑與紅銅色地相映成趣，沉雄古逸。

PROVENANCE:

The collection of Mr. & Mrs. Rafi Y. Mottahedeh, New York.
Property from the Estate of Rafi Y. Mottahedeh (1901-1978), New York: Sotheby Parke Bernet, New York, 4 November 1978, lot 318.
J. J. Lally & Co., New York, 1992.
The collection of Daniel Shapiro, New York.

EXHIBITED:

New York, J. J. Lally & Co., *Chinese Archaic Bronzes Sculpture and Works of Art*, 2 - 27 June 1992, no. 21.
New York, J. J. Lally & Co., *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 14 March - 5 April 2014, no. 10.

LITERATURE:

J. J. Lally & Co., New York, *Chinese Archaic Bronzes, Sculpture and Works of Art*, New York, 1992, no. 21.
D. Shapiro, *Ancient Chinese Bronzes, A Personal Appreciation*, London, 2013, pp. 86-91 and 136.
J. J. Lally & Co., New York, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, New York, 2014, no. 10 and cover.

來源:

Rafi Y. Mottahedeh 珍藏, 紐約。Property from the Estate of Rafi Y. Mottahedeh (1901–1978), New York: 蘇富比 Parke Bernet, 紐約, 1978年11月4日, 拍品 318號。
Daniel Shapiro珍藏, 紐約。

展覽:

紐約, 藍理捷, *Chinese Archaic Bronzes Sculpture and Works of Art*, 1992年6月2–27日, 編號 21號。
紐約, 藍理捷, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 2014年3月14日–4月5日, 編號 10號。

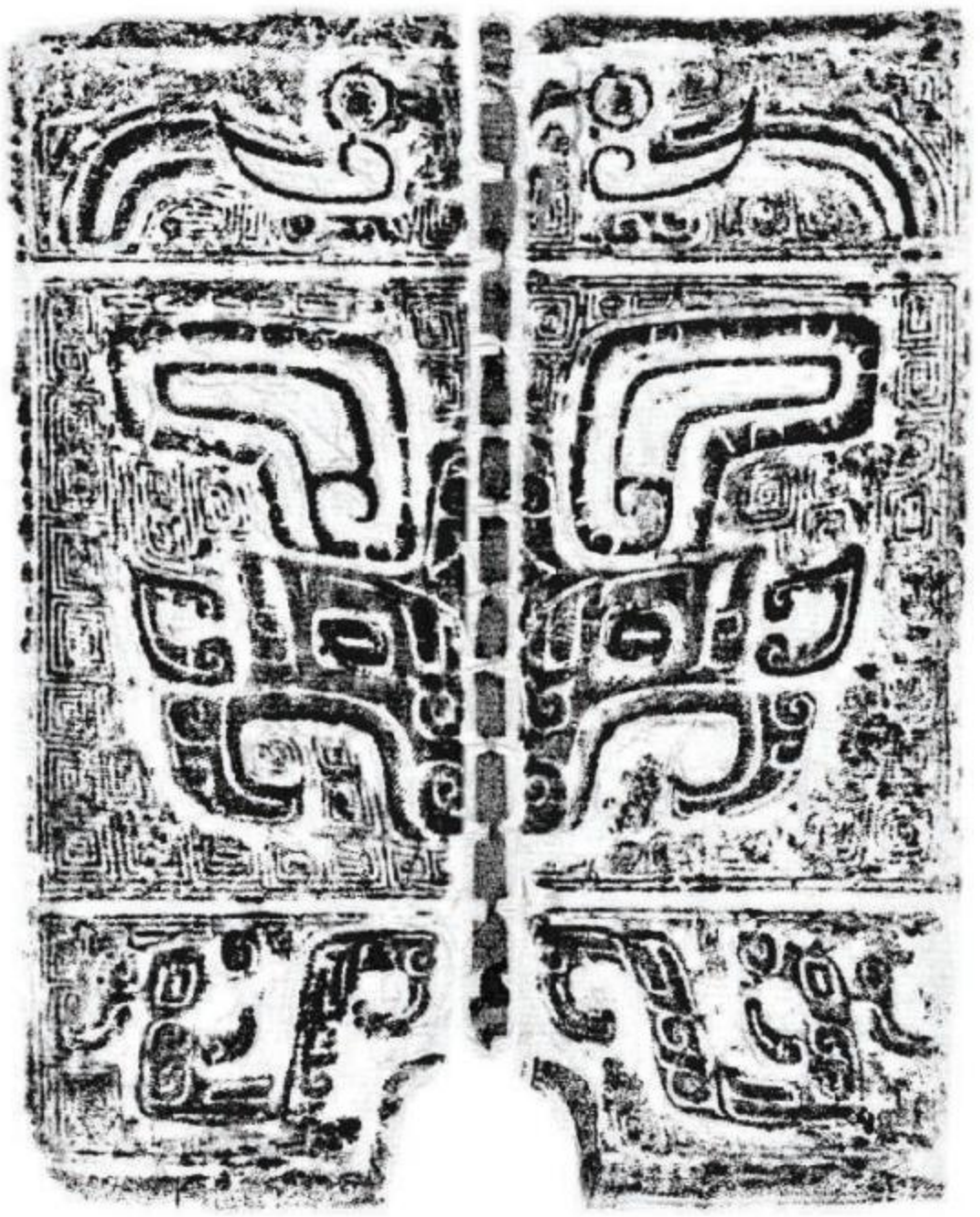
出版:

藍理捷, *Chinese Archaic Bronzes, Sculpture and Works of Art*, 紐約, 1992年, 編號 21號。
D. Shapiro, *Ancient Chinese Bronzes: A Personal Appreciation*, 倫敦, 2013年, 頁 86–91 及 136。
藍理捷, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 紐約, 2014年, 編號 10號及封面。

(inscription inside vessel)

(inscription inside cover)

Fangyi, which were wine containers, appear to have been one of the most prized of ritual vessels of the Shang dynasty, as thay have been found in fewer and more sumptuous tombs than more common shapes such as *gu*, *jue* and *ding*. In *Ancient Chinese and Ordos Bronzes*, p. 92, J. Rawson and E. Bunker, in their discussion of the *fangyi*, note that during the Shang dynasty vessels of this rare type were used in pairs, as seen in the tomb of Fu Hao, illustrated in *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, pls. XVIII (2) and XIX (1 and 2). Sets of ritual bronzes found in several other tombs at Anyang include a single *fangyi*. The most similar of these *fangyi* is the one found in 1983 in Tomb M633 at Dasikong, Anyang, illustrated in *Ritual Bronzes Recently Excavated in Yinxu*, Yinxu, 2008, pp. 108-109 and pp. 92-93, pl. 24, illustrating the set of bronzes, which includes the *fangyi*, two *jue*, two *gu*, two *ding*, a *gui* and a *pou*. The shape of the Fu Hao and Dasikong *fangyi* and the decoration and its placement are similar to that of the present vessel. Another similarly decorated *fangyi* of similar form, from the collection of Mrs. Walter Sedgwick, is illustrated by W. Watson, *Ancient Chinese Bronzes*, London, 1962, pl. 18a. See, also, the *fangyi* illustrated by M. Hearn, *Ancient Chinese Art: The Ernest Erickson Collection in the Metropolitan Museum of Art*, New York, 1987, pp. 28-29. On all of the vessels the motifs are similar, but not identical.



(ink rubbing of vessel)

THE LUBOSHEZ *GONG*

The celebrated collection of Captain S.N. Ferris Luboshez (1896-1984) has captivated collectors of Chinese art for nearly three decades, since it was offered for sale in New York in 1982. Captain Luboshez, raised in England by American parents, was taught the fundamentals of art appreciation by his father, a scientist, who thought the study of art was valuable regardless of his sons' eventual occupations. While both Luboshez and his brother trained as scientists, and Captain Luboshez later as a barrister and lawyer, both became interested in Asian art.

At the outset of World War II, Luboshez entered the US Navy, eventually receiving a post in central intelligence. At the end of the war he was focused on China and Japan, receiving the position of general counsel to the office of the Foreign Liquidation Commission of the US Department of State, eventually headquartered in Shanghai. It was during this time, from 1945-1949, that Luboshez formed the substantial core of his collection. In Shanghai, and in travels to Beijing, he found a welcoming group of Chinese collectors and scholars, from whom he learned and eventually purchased works of art. He was recognized as a serious connoisseur with a discriminating eye at a time when foreigners were not generally included in such circles or offered works of art to purchase. From archaic jades and bronzes, to Tang-dynasty pottery figures, to Ming and Qing porcelains, the Luboshez Collection reflects one man's discerning taste across a variety of media, forms and dynasties.

In 1949 when Captain Luboshez and his wife returned to the US they settled outside of Washington D.C. and brought their collection with them. He designed his home in Maryland with specially fitted cases to display his pieces, as he believed that art should be lived with and enjoyed, not stored away. By the time Luboshez sold his pieces in 1982 he had lived with them for over 30 years, telling the Washington Post, "I don't need the objects any more. They are embedded in my head."

Captain S.N. Ferris Luboshez with the present *gong*, circa 1972.
Photographer unknown.
S.N. Ferris Luboshez 海軍上校與是次拍賣之青銅觥, 攝於1972前後。攝影師不詳。

THE LUBOSHEZ RITUAL *GONG* WINE VESSEL

by Robert D. Mowry

A covered wine vessel, the Luboshez *gong* from the Daniel Shapiro Collection ranks among the rarest of the bronze ritual vessels produced during China's ancient Shang dynasty. The *gong* is arguably the most intriguingly shaped Shang vessel, as well. The exact function of the *gong* — sometimes pronounced *guang* — in ancient rituals remains unknown, though it likely was a wine-pouring vessel. *Gong* vessels first appeared late in the Shang dynasty (c. 1600–c. 1050 BC) and were produced in limited quantities for a relatively short period of time, particularly from the thirteenth through the eleventh centuries BC.

The Luboshez *gong* is cast in the form of two animals positioned back-to-back and presented in profile, a crouching tiger at the front and a standing owl at the rear. *Gong* vessels of this type are often characterized as metamorphic forms, as they join two disparate animals to create a single vessel. The body of the tiger rises diagonally up the front of the vessel, with its hind paws firmly planted at the base of the foot ring, its knees fully flexed and projecting into the container's bulging front, its forepaws poised as if ready to reach outward and appearing just short of the spout's leading edge. The tiger's long, slender body continues onto the cover, the vessel spout and associated portion of the cover combining visually to serve as the tiger's neck, the cover terminating in the tiger's ferocious head.

The owl at the back stands upright, its feet firmly planted on the base of the footring. The rounded back end perfectly portrays the proud bird's full breast and abdomen. Each wing begins with a coil that suggests a shoulder joint, the repeating surface patterns appropriately suggesting feathers. The coils unfurl to terminate in elongated triangles, similarly patterned, representing the bird's wings clasped tightly to its body. The small motif that projects laterally behind each wing—a motif comprising three horizontally oriented, 'L' shapes - represents the owl's short tail. Just as the tiger's tail curves beneath the owl's wing, the owl's tail nearly touches the tiger's back, visually linking the two animals and uniting the vessel's front and back halves.

Five other *gong* vessels all virtually, though not quite, identical to the Luboshez example are known: one in the United States in the Grenville L. Winthrop (1864–1943) Collection at the Harvard Art Museums (1942.52.103) (Fig. 1);[1] two in Japan, with one in the private collection of Tadashi Sengoku (Fig. 2),[2] and the other in the Sumitomo Collection at the Sen-oku Hakuko Kan, Kyoto (Fig. 3);[3] and two in China, both excavated in 1976 from the tomb of Lady Fu Hao at Anyang, Henan province.[4] (Fig. 4) A principal wife of the Shang-dynasty king Wu Ding (r. c. 1250–c. 1192 BC), Lady Fu Hao was a powerful figure who gave birth to a royal prince and served as a military leader, apparently leading troops into battle. That *gong* vessels of this type were buried in her tomb — along with 2,000 other luxury items including some 468 bronzes — attests to the importance of such vessels. As they bear an inscription with her name[5], the pair of *gong* vessels found in her tomb are assumed to have been cast around 1200 BC, shortly after her death and specifically for burial in her tomb. The similarity in style and decoration indicates that all six vessels were made in the same place (presumably in Anyang, Henan province), at roughly the same time (late thirteenth to early twelfth century BC), and likely in the same workshop; even so, small differences distinguish one example from the next.

Like many important Shang ritual bronzes, the Luboshez *gong* includes a short inscription which appears on the vessel floor but not on the cover. Describing four footprints around a sanctuary enclosing a *ce* (i.e., an album or book), the inscription has been interpreted as the ancestor of the modern character *wei*. (The material and content of such an "album" or "book" remain unknown.) To date, the inscription has not been associated with a particular person; even so, a Shang bronze wine vessel now in the collection of the Musée Cernuschi, Paris, includes the same inscription[6], suggesting that the Luboshez *gong* and the Cernuschi vessel might originally have been part of a set of ritual bronzes, now dispersed.

Though differing in overall appearance, *gong* vessels in the collections of the Metropolitan Museum of Art, New York (43.25.4) and of the Freer Gallery of Art, Washington, DC (F1938.5a-b), are clearly related in style and motif to the six in the Luboshez group and reveal that Shang bronze casters experimented with different approaches to combining tiger and owl in a single vessel. Now missing its cover, the Metropolitan Museum *gong* has the owl standing at the front of the vessel and the crouching tiger at the rear, the top of the handle issuing from the tiger's gaping mouth. By contrast,

Fig 1. 'Guang' Covered Ritual Wine Vessel with Tiger and Owl Décor, Harvard Art Museums/ Arthur M. Sackler Museum, Bequest of Grenville L. Winthrop, 1943.52.103, ©President and Fellows of Harvard College.

圖一 青銅觥, 哈佛大學美術館, Grenville L. Winthrop捐贈, 館藏編號1943.52.103 ©哈佛大學

Fig. 2 Tadashi Sengoku Collection, Japan.

圖二 千石唯司珍藏, 日本。

Fig. 3 Sumitomo Collection, Japan. Image courtesy of the Sen-Oku Hakukokan Museum.
圖三 住友家族珍藏, 日本。泉屋博古館圖片提供。

Fig 4. One of a pair of *gong* from the tomb of Lady Fu Hao, Collection of the Institute of Archaeology, CASS, Beijing. Image from *King Wu Ding and Lady Hao: Art and Culture of the Late Shang Dynasty*, National Palace Museum, Taiwan, 2012, p. 128. Photographer unknown.
圖四 婦好墓青銅觥(一對其一), 中國社會科學院考古研究所藏, 北京。圖片來源：
《商王武丁與后婦好—殷商盛世文化藝術》, 國立故宮博物院, 臺灣, 2012年, 頁128。攝影師不詳。

the tiger head and owl face on the Freer *gong*[7] appear solely as cover decoration and do not connect or relate to decorative elements on the vessel itself.[8] Rather than describing two different animals, one at the front and another at the rear, the Freer *gong* assumes the form of a single water bird whose head is at the back and whose long neck serves as the vessel's handle. The bird's wings, which extend back from a coil suggesting the shoulder joint, enliven the vessel's sides, while the feathers of its tail sweep upward to embellish the underside of the spout. Because the tiger head and owl face lack visually supporting bodies on the vessel, the overall decorative scheme is less well integrated than those of the Luboshez group.

The ferocious tiger head at the front of the Luboshez *gong* finds counterparts in those of marble sculptures found in Shang royal tombs. A marble sculpture representing a "Kneeling Anthropomorphic Figure with Tiger Head" excavated in 1928 from Xibeigang Tomb M1001 at Anyang 1001 is virtually identical in style and appearance.[9] (The marble figure is now in the collection of the Museum of the Institute of History and Philology, Academia Sinica, Taipei, Taiwan). The squared head, flat muzzle, thick lips, bared teeth and fangs, bulging eyes, and high-relief, planar horns on the bronze and marble pieces so closely resemble each other that one could have served as the model for the other; more likely, however, each descends from a now-lost model or prototype. The ferocious head on the Luboshez *gong* also shows kinship to the heads on small jade sculptures of the period, such as the yellow nephrite figure representing a "Kneeling Anthropomorphic Figure with Tiger Head" excavated in 1997 in Shanxi province and now in the collection of the Shanxi Museum, Taiyuan.[10]

The origin of the *gong* remains unclear, as antecedents, if any, have yet to be identified among Neolithic ceramics and early Shang bronzes. It has been claimed that "classic *gong* vessels," as represented by the Luboshez group, trace their origin to the rare bronze covered boat-shaped vessels that are also termed *gong*, such as the famous elongated alligator- or crocodile-like example in the collection of the Shanxi Museum, Taiyuan.[11] Although its decorative style is related to that of the Luboshez and related *gong* vessels, the Shanxi Museum piece seems an unlikely ancestor, given its very different shape; perhaps it represents a different interpretation of the *gong,* or perhaps it is a related but functionally different vessel type.

Gong vessels with *taotie* decoration first appeared at Anyang about the same time as the *gong* of the Luboshez group. Also dating to the late thirteenth or early twelfth century BC, a *gong* in the collection of Alfred Fisk Pillsbury (1869–1950) at the Minneapolis Institute of Arts is among the earliest of those emblazoned with a *taotie* mask (50.46.104a,b).[12]

Gong vessels with *taotie* décor became the most popular over time, supplanting those with tiger-and-owl décor. Thus, the *gong* vessels in the Luboshez group, which arguably claim the most dynamic decoration of all *gong* vessels, are the rarest type and likely represent an initial, experimental phase in the evolution of the *gong*. Virtually all Shang-dynasty *gong* vessels produced in the late Anyang period, in the twelfth and eleventh centuries BC, are decorated with *taotie* masks that rise in relief above the *leiwen* ground. As witnessed by a vessel in the Guennol Collection of Alastair Bradley Martin (1915 - 2010) at the Brooklyn Museum (72.163a-b), their covers are cast with the heads of owls and ferocious animals, but those heads do not relate in any way to the *taotie* masks or other creatures depicted on the vessel itself.[13]

Several *gong* vessels reflect an attempt to hybridize the two variant decorative schemes.[14] A *gong* in the collection of the Norton Museum of Art, West Palm Beach, FL (52.7a-b), for example, has its surfaces divided into compartments but lacks the *taotie* masks generally associated with such compartmentalized surfaces.[15] An elongated creature, presumably a tiger, rises from the footring and through the front compartments to connect with the ferocious animal head at the front of the cover, while dragons occupy the compartments at the back.

The *gong* vessel fell from favor and gradually disappeared from the repertoire of ritual vessels soon after the Zhou conquest in the mid-eleventh century BC. Tradition asserts that the new Zhou ruler believed that excessive wine drinking by the Shang had led to decadence and failure to maintain proper observance of sacred rituals—and thus to the fall of the dynasty in that context, he claimed that ancestral spirits had shifted their mandate to the Zhou and required more sober ritual practices to be observed for the Zhou to maintain the "mandate of heaven." Therefore the use of wine was reduced while meat and cereals were emphasized as more righteous offerings. As a result, the *gong* and other wine vessels were gradually abandoned while new kinds of ritual vessels for food were developed during the Western Zhou period.

ROBERT D. MOWRY 毛瑞
Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museums, and Senior Consultant, Christie's

---

[1] See: James Cuno et al., *Harvard's Art Museums: 100 Years of Collecting*, (Cambridge, MA: Harvard University Art Museums, and New York: Harry N. Abrams, Inc.), 1996, pp. 52-53.

[2] Tadashi Sengoku, *Chūgoku Ōchō no Iki* [The Best of Dynastic China], (Himeji, Japan: Hokuseisha), 2004, pp. 9-11, cat. no. 1.

[3] See: Sen-oku Hakukokan, ed., *Sen-oku Hakko: Chūgoku kodōki hen* [Ancient Chinese Bronzes in the Sen-oku Hakko Collection: The Sumitomo Collection], (Kyoto: Sen-oku Hakkokan), 2002, no. 106.

[4] See: Jessica Rawson, ed., *Mysteries of Ancient China: New Discoveries from the Early Dynasties*,(London: British Museum, and New York: G. Braziller), 1996, p. 102, fig. 45-1, and cat. no. 45. Also see: *Zhongguo shehui kexue yuan kaogu yanjiusuo bianzhu* [Institute of Archaeology, Chinese Academy of Social Sciences], ed., Yinxu Fuhao Mu[Tomb of Lady Hao at Yinxu in Anyang], 1st edition (Beijing: Wenwu chubanshe: Xinhua shudian Beijing faxing suo faxing), 1980.

[5] See: Jessica Rawson, ed., *Mysteries of Ancient China*, p. 102, fig. 45-2.

[6] See: Vadime Elisseeff, *Bronzes archaïques chinois au Musée Cernuschi* [Archaic Chinese Bronzes in the Cernuschi Museum], (Paris: L'Asiathèque), 1977, vol. 1, p. 134, no. 48.

[7] See: Maxwell Hearn, "The Arts of Ancient China," *The Metropolitan Museum of Art Bulletin*, vol. 32, no. 2, 1973/1974, no. 11.

[8] See: John Alexander Pope et al., *The Freer Chinese Bronzes*, vol. 1, (Washington, DC: Freer Gallery of Art, Smithsonian Institution), (*Oriental Studies Series*, vol. 1, no. 7) 1967, p. 243, no. 43.

[9] See: National Palace Museum, ed., *King Wu Ding and Lady Hao: Art and Culture of the Late Shang Dynasty*,1st ed., (Taipei: National Palace Museum), 2012, pp. 230-231, no. IV-3.

[10] See: "A Western Zhou Tomb at Taiqinggong, Luyi County, Henan", *Kaogu*, 2000, no. 9, color pl. II-4.

[11] See: Daniel Shapiro et al., *Ancient Chinese Bronzes: A Personal Appreciation*, (London: Rasika/Sylph Editions), 2014, p. 18.

[12] See: Bernhard Karlgren, *A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection*, (Minneapolis: Published for the Minneapolis Institute of Arts by the University of Minnesota Press), 1952, pp. 89-93, no. 31.

[13] See: Amy Poster, *Journey Through Asia: Masterpieces in the Brooklyn Museum of Art*, (Brooklyn: Brooklyn Museum of Art), 2003, pp. 44-45, no. 1.

[14] For a discussion of this phenomenon, see: Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, (Washington, DC: The Arthur M. Sackler Foundation, and Cambridge, MA: The Arthur M. Sackler Museum, Harvard University), 1987, pp. 412-415.

[15] See: John Finlay, *The Chinese Collection: Selected Works from the Norton Museum of Art*, (West Palm Beach, FL: Norton Museum of Art), 2003, pp. 76-77, no. 1.

LUBOSHEZ
舊藏青銅虎鳥獸紋觥

毛瑞

沙碧洛珍藏 (Daniel Shapiro Collection) 一例來自盧泊雪 (Luboshez) 舊藏的青銅觥，此類帶蓋酒器洵為中國古代殷商青銅禮器中的瑰寶。而觥的造型，亦以不落窠臼而獨步於商代器物。它在古代儀式中扮演的角色雖已無從稽考，但很可能是注酒之器。觥首見於商代 (約公元前1600至1050年) 末年，其產量不多，且鑄造年代較短，主要集中於公元前十三至十一世紀。

盧氏觥結合了兩種動物的側寫，二者背靠背，前端為一卧虎，背飾立鴞。此類觥常作變體獸形，以一器二獸的形象出現。前方的猛虎仿佛蓄勢斜躍，後足穩踞圈足底部，曲膝蜷於觥前的鼓腹，而前爪狀若撲前，幾與器流上沿齊平。虎身修長矯健，部份描寫上及器蓋，流與部份蓋面在視覺上連成虎頸，蓋的前方刻劃神態兇猛的虎首。

背面的立鴞站姿筆直，足踏圈足底部。鴞身挺拔，渾圓的器背巧作豐滿的胸腹。雙翼頂端各以渦卷代表肩胛，並於器表用重複的圖案來恰如其份地呈現羽毛。渦卷向後延展，以一組形狀相若的狹長三角形收尾，象徵雙翼貼體。至於翼後伸出的一組三條小巧L形橫紋，應是描寫鴞的短尾。虎尾蜷於鴞翼之下，而鴞尾亦幾乎長及虎背，藉此巧將二獸合而為一，前後主題益發連貫靈動。

與盧氏青銅觥略有出入但如出一轍的已知近似例有五件：其一是美國哈佛大學藝術博物館 (館藏號1942.52.103) 的溫索浦 (Grenville L. Winthrop，1864至1943年) 舊藏；[1] 二例出自日本的千石唯司私人珍藏[2] 及京都泉屋博古館住友珍藏；[3] 尚有二觥現藏中國，兩者均是1976年河南安陽婦好墓出土文物，[4] 今藏河南省鄭州市河南博物院。婦好乃商王武丁 (公元前1250至1192年在位) 之愛妻，位高權重，曾誕一子，並親自領兵馳騁沙場。她墓中有二千多件奢華的陪葬品，其中青銅器約468件，而同類型的觥能躋身其中，足證絕非等閒之物。由於墓中二觥的銘文提及婦好之名，[5] 看來兩者均鑄造於公元前1200年左右，應是婦好死後未幾製作的陪葬品。前述青銅觥風格、紋飾大同小異，可見六者出處雷同 (應是河南安陽) 且年代相若 (即公元前十三世紀末至十二世紀初)，甚或出自同一作坊；話雖如此，六觥之間仍有一些細微的差別。

跟許多重量級殷商青銅禮器一樣，盧氏觥的簡短銘文鑄於內底，而非器蓋。銘文狀若四足印環繞一「冊」(即竹簡或書札) 字 (至於此觥所指書冊的材質和內容則不得而知)，其釋文為古體「衛」字。 迄今，本拍品的銘文尚未與特定的人物聯繫在一起。然而，巴黎賽努奇博物館 (Musée Cernuschi) 珍藏商代青銅酒器亦具相同的銘文，[6] 可見盧氏觥與賽努奇藏品雖天各一方，但很可能原屬同一組青銅禮器。

雖然整體外觀有異，但紐約大都會藝術博物館藏 (館藏號43.25.4) 及華盛頓特區弗利爾美術館藏 (館藏號1938.5–b) 青銅觥的風格與紋飾題材，均與盧氏觥系列的六件作品有明顯的關聯，且反映了商代澆鑄工匠曾多方嘗試，以期在單一器體融合虎鴞題材。大都會藏品的蓋業已佚失，其前端飾立鴞，後飾卧虎，口唧鋬的上沿。[7] 相形之下，弗利爾藏品的虎頭與鴞首僅裝點蓋面，但與器身的紋飾題材毫無關聯或呼應。[8] 弗利爾藏品並非兩種不同動物的複合體，而是採用鳧的造型，鳥首位於觥後，長頸為鋬。雙翼從肩部的渦卷沿器身兩側向後延展，栩栩如生，而流的底部則以翹起的尾羽為飾。由於器身渾無虎鴞的身軀描寫，所以其整體的紋飾佈局不像盧氏觥及其近似例般環環相扣。

盧氏觥前方威猛的虎首，亦與殷墟墓葬出土石雕遙相呼應。以風格和外觀而言，它與1928年安陽西北岡1001號大墓出土的「石虎首人身跪姿立雕」如出一轍。[9] (此像現藏台灣台北中央研究院歷史文物陳列館)。青銅與石雕的虎首均方頭大耳，扁鼻厚唇，齜牙咧嘴，獠牙突眼，它們的相似程度，恍若一者是另一例的藍本；但更可能的是，兩者均脫胎於現已佚失的同一個模子或原型。盧氏觥的猛虎頭，也與同時期小巧玉雕的虎首一脈相承，山西省1997年出土的「石虎首人身跪姿黃玉雕」便是一例，此物現藏山西省太原市山西博物院。[10]

青銅觥發端不明，因為在新石器時代陶瓷和商初青銅器中，尚未發現觥之前身 (若有)。據稱，如盧氏觥一類的經典青銅觥最早可追溯至「觶」，一款珍罕的舟形帶蓋青銅器，太原市山西博物院藏中造型修長的短吻鱷或鱷形觶便是一個著名的實例。[11] 雖然山西博物館藏的裝飾風格與盧氏觥一系的作品確有關聯，但不大可能是後者的前身，因其形制出入頗大；或許此觶僅是青銅觥的一個變奏，或是某種相關但功能有別的形制。

以饕餮為飾的觥首見於安陽，年代與盧氏觥一類的作品大致吻合。明尼阿波利斯美術館皮博禮 (Alfred Fisk Pillsbury，1869至1950年) 舊藏青銅觥 (館藏號50.46.104a,b) 的斷代同樣是公元前十三世紀末或十二世紀初，它是最早採用饕餮紋的實例之一。[12]

久而久之，饕餮紋逐漸取代虎鴞題材，成為了最流行的觥紋飾。故此，盧氏類型的觥 (其紋飾之意趣盎然或可說是觥中之冠) 珍罕之至，而在觥的嬗變過程中，它們很可能屬於早期實驗階段的作品。基本上，所有鑄造於安陽末年 (即公元前十二至十一世紀) 的商觥，俱飾浮雕狀饕餮紋，以雷紋為地。以布魯克林美術館馬恬 (Alastair Bradley Martin，1915至2010年) 舊藏葛諾

勒青銅觥 (Guennol Collection，館藏號72.163a–b) 為例，該類作品的蓋多鑄飾鴞及其他獸首，但與器身的饕餮或其他獸紋全無關聯。[13]

傳世品中尚有數例青銅觥，它們代表了為結合兩款紋樣題材所作的嘗試。[14] 以西棕櫚灘諾頓美術館藏青銅觥 (館藏號52.7a–b) 為例，其器表分割為若干紋飾區隔，但卻無其他作品紋飾區隔中常見的饕餮紋。[15] 一隻身段狹長的動物 (狀若猛虎) 從圈足而起，涵蓋器身前端的紋飾塊，再與蓋前的獸首相連，而盤踞於後端紋飾塊的則是龍紋。

公元前十一世紀中葉，周室崛起，觥日漸式微，未幾更在禮器行列中銷聲匿跡。據稱，周室新君深信商代嗜酒之風乃禮崩樂壞之始，亦是殷商亡國的原因之一，他聲稱先靈已將天下交託周室，故祭祀應崇德尚禮，方能祈天永命。如此一來，祭祀用酒相應減少，肉和五穀地位提升，成為理想的供品。於是，觥及其他酒器在西周時期逐漸失寵，代之而起的禮器則推陳出新、迭有新猷。

毛瑞 (ROBERT D. MOWRY)
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

---

[1] James Cuno等合著的《Harvard's Art Museums: 100 Years of Collecting》頁52–53 (馬薩諸塞州劍橋：哈佛大學藝術博物館；紐約：Harry N. Abrams, Inc.；1996)。

[2] 千石唯司著作《中國王朝の粋》頁9–11圖錄編號1 (日本姬路市：北星社；2004)。

[3] 泉屋博古館編著《中國古銅器編》編號106 (京都市：泉屋博古館，平成十四年[2002])。

[4] 羅森 (Jessica Rawson) 編著的《Mysteries of Ancient China: New Discoveries from the Early Dynasties》頁102圖45–1及圖錄編號45 (倫敦：大英博物館；紐約：G. Braziller，1996)。另可參見中國社會科學院考古研究所編著的《殷墟婦好墓》第1版 (北京：文物出版社，新華書店發行，1980)。

[5] 羅森前述著作《Mysteries of Ancient China》頁102圖45–2。

[6] Vadime Elisseeff著作《Bronzes archaïques chinois au Musée Cernuschi》[Archaic Chinese Bronzes in the Cernuschi Museum] (巴黎：L'Asiathèque，1977) 卷一頁134編號48。

[7] Maxwell Hearn所撰 The Arts of Ancient China 發表於《The Metropolitan Museum of Art Bulletin》卷三十二1973 / 1974年第2期編號11。

[8] John Alexander Pope等合著的 The Freer Chinese Bronzes 卷一 (華盛頓特區：弗利爾美術館史密森尼博物院)，發表於《Oriental Studies Series》1967年第7期頁243編號43。

[9] 國立故宮博物院編著的《商王武丁與后婦好：殷商盛世文化藝術特展》初版頁230–231編號IV–3 (台北：國立故宮博物院，2012)。

[10] 《考古》2000年9號刊發表的<河南省鹿邑縣的西周墓>彩色圖版II–4。

[11] 沙碧洛 (Daniel Shapiro) 等合著的《Ancient Chinese Bronzes: A Personal Appreciation》頁18 (倫敦：Rasika / Sylph Editions，2014)。

[12] Bernhard Karlgren著作《A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection》頁89–93編號31 (明尼蘇達大學出版社代明尼阿波利斯美術館出版，1952)。

[13] Amy Poster《Journey Through Asia: Masterpieces in the Brooklyn Museum of Art》頁44–45編號1 (布魯克林：布魯克林美術館，2003)。

[14] 關於這一現象的論述，詳見Robert W. Bagley著作《Shang Ritual Bronzes in the Arthur M. Sackler Collections》頁412–415 (華盛頓特區：賽克勒基金會；馬薩諸塞州劍橋：哈佛大學賽克藝術博物館，1987)。

[15] John Finlay著作《The Chinese Collection: Selected Works from the Norton Museum of Art》頁76–77編號1 (佛羅里達州西棕櫚灘：諾頓美術館藏，2003)。

505

AN EXCEPTIONAL AND HIGHLY IMPORTANT BRONZE RITUAL WINE VESSEL AND COVER, *GONG*

LATE SHANG DYNASTY, ANYANG, 13TH-12TH CENTURY BC

The deep vessel and conformingly shaped cover are finely cast as a fierce tiger at the front and an owl at the back, their heads at either end of the cover above their bodies that decorate the sides of the vessel. The head of the tiger has bared, square teeth and curved incisors, bulging eyes and upright, C-shaped ears. The owl's head has similar eyes encircled by feathers and a short, hooked beak positioned above two confronted birds below. The two heads are joined by a thin, notched flange that forms the elongated body of a *kui* dragon that also separates two relief-cast *kui* dragons that confront each other behind the owl's ears. The scroll-filled body of the tiger is cast in rounded relief and shown crouching as if ready to spring, its short forelegs raised on either side of the spout below small, intaglio dragons and its rear legs bent above the tall, oblong foot where the clawed feet and long, curled tail are detailed in front of the taloned feet of the owl. The owl's feet are positioned below its scroll-filled and relief-cast wings that sweep back from scale-like feathers on the chest from which projects a loop handle cast with D-shaped scales and capped by the head of a mythical beast with ram's horns and hooked beak above wings on the sides and a hooked terminal below. All of the decoration is reserved on various *leiwen* grounds, and the vessel and cover have a mottled green patina with some areas of light encrustation. An inscription, *wei,* consisting of four footprints around a sanctuary enclosing a *ce* (album or book), is cast in the center of the interior of the vessel.

11¾ in. (29.8 cm.) long

$4,000,000-6,000,000

PROVENANCE:

The collection of Captain S. N. Ferris Luboshez, USN (Ret'd) (1896-1984), acquired in China prior to 1949.
Important Chinese Ceramics, Bronzes and Works of Art: The Collection of Captain S. N. Ferris Luboshez, USN (Ret'd); Sotheby Parke Bernet, New York, 18 November 1982, lot 12.
Private collection, Switzerland, 1982-1996.
J. J. Lally & Co., New York, 1996.
The collection of Daniel Shapiro, New York.

EXHIBITED:

College Park, Maryland, The University of Maryland Art Gallery, *Chinese Art from the Ferris Luboshez Collection*, 23 March - 30 April 1972, no. 10.
New York, J. J. Lally & Co., *Early Dynastic China*, 26 March - 26 April 1996, no. 44.
New York, J. J. Lally & Co., *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 14 March - 5 April 2014, no. 7.

LITERATURE:

H. McNamee, *Chinese Art from the Ferris Luboshez Collection*, College Park, 1972, pp. 37-38, no. 10, fig. 16.
Arts of Asia, Jane Tilley Griffin, "The Luboshez Collection", July-August 1972, p. 25.
C. Deydier, *Archaic Chinese Bronzes, I, Xia & Shang*, Paris, 1995, p. 221, no. 3.
J. J. Lally & Co., *Early Dynastic China*, New York, 1996, no. 44 and cover.
D. Shapiro, *Ancient Chinese Bronzes: A Personal Appreciation*, London, 2013, pp. 68-75 and 133.
J. J. Lally & Co., *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, New York, 2014, no. 7.

(inscription)

LUBOSHEZ舊藏
晚商　安陽時期　青銅虎鳥獸紋觥

觥呈獸形，前作虎形，後採梟形，兩首各居蓋端，兩身同棲觥身。 虎端張牙咧嘴，前方牙排呈方塊狀，兩側犬齒如彎勾，雙目圓鼓突出，兩耳立於頂部，呈倒掛「C」形。 梟眼為圓錐形，周邊環繞兩圈鱗狀紋，喙短而尖，頰飾雙鳳紋，上方浮雕夔紋，夔首見於梟耳背。虎身綴滿雷紋，作卧勢，躍躍欲跳。前腿短小，藏於流頸兩側，上方飾龍紋。後腿屈曲，腳端見爪，虎尾修長，捲曲上揚，止於另一邊的梟爪。梟身飾鱗紋，兩側浮雕翅膀，內填雷紋。 蓋同飾雷紋，上添一瑞獸首，頂若山羊角，嘴往內勾，蓋底部另設一勾往外伸。觥通體綴雷紋地，浮現淺淡銅綠，包漿古穆。觥內底正中鑄有狀若四足印環繞一「冊」字，為古體「衛」字。

來源:

海軍上校S. N. Ferris Luboshez (1896–1984) 珍藏，於1949年以前購自中國。
Important Chinese Ceramics, Bronzes and Works of Art: The Collection of Captain S.N. Ferris Luboshez, USN (Ret'd)專拍; 蘇富比Parke Bernet, 紐約, 1982年11月18日, 拍品12號。
私人珍藏, 瑞士, 1982–1996年。
藍理捷, 紐約, 1996年。
Daniel Shapiro 珍藏, 紐約。

展覽:

College Park, 馬里蘭, 馬里蘭大學美術館, *Chinese Art from the Ferris Luboshez Collection*, 1972年3月23日–4月30日, 編號 10號。
紐約, 藍理捷, Early Dynastic China, 1996年3月26日–4月26日, 編號 44號。
紐約, 藍理捷, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 2014年3月14日–4月5日, 編號 5號。

出版:

H. McNamee, *Chinese Art from the Ferris Luboshez Collection*, College Park, 1972年, 頁 37–38, 編號10號, 圖版16號。
Arts of Asia, Jane Tilley Griffin, 'The Luboshez Collection', 1972年7–8月, 頁 25。
C. Deydier, *Archaic Chinese Bronzes, I, Xia & Shang*, 巴黎, 1995, 頁 221, 編號3號。
藍理捷, *Early Dynastic China*, 紐約, 1996年, 編號 44號及封面。
D. Shapiro, *Ancient Chinese Bronzes: A Personal Appreciation*, 倫敦, 2013年, 頁 68–75 及 133。
藍理捷, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, 紐約 , 2014年, 編號 7號。

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (△ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at **+1 212-636-2000**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at **+1 212-636-2000**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on **+1 212-636-2000**.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buying-services/buying-guide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) **Written Bids**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol ▫ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$600,000, 20% on that part of the **hammer price** over US$600,000 and up to and including US$6,000,000, and 14.5% of that part of the **hammer price** above US$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer.

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use

the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)**.

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

(c) If you do not collect any **lot** within thirty days following the auction we may, at our option
   (i) charge you storage costs at the rates set out at www.christies.com/storage.
   (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
   (iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage conditions which can be found at www.christies.com/storage will apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at https://www.christies.com/buying-services/buying-guide/ship/ or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at https://www.christies.com/buying-services/buying-guide/ship/ or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
   (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:
   (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
   (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
   (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
   (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

09/09/2020

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

¤

Bidding by interested parties

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

11/01/21

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

° Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ° next to the lot number.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

¤ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ¤. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to …"

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of …"/ "Workshop of …"

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of …"

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of …"

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of …"

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After …"

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/ "Inscribed …"

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature …"/ "With date …"/ "With inscription …"

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot

e.g. A BLUE AND WHITE BOWL
18th century

2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description

e.g. "… painted in the Ming style"

3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark

e.g. A BLUE AND WHITE BOWL
kangxi six-character mark and of the period

4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture

e.g. A BLUE AND WHITE BOWL
kangxi six-character mark

5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture

e.g. A BLUE AND WHITE BOWL

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS

Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

02/08/19

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.
Tel: +1 212 636 2437 on-line www.christies.com

20190

Client Number (if applicable) | Sale Number

Billing Name (please print)

Address

City | State | Zone

Daytime Telephone | Evening Telephone

Fax (Important) | Email

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

SHANG: EARLY CHINESE RITUAL BRONZES FROM THE DANIEL SHAPIRO COLLECTION

THURSDAY 18 MARCH 2021
AT 8.30 AM

20 Rockefeller Plaza
NewYork, NY 10020

CODE NAME:GONG
SALE NUMBER: 20190

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$100 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$600,000, 20% on any amount over US$600,000 up to and including US$6,000,000 and 14.5% of the amount above US$6,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

INTERNATIONAL ASIAN ART DEPARTMENT

GLOBAL MANAGING DIRECTOR
Heidi Yang
Tel: +852 2978 6804

CHAIRMAN
Jonathan Stone
Deputy Chairman, Asia Pacific
Tel: +852 2978 9989

CHAIRMAN
Athena Zonars
Deputy Chairman, Americas
Tel: +1 212 636 2177

CHINESE CERAMICS & WORKS OF ART

Pola Antebi,
Deputy Chairman, Asia Pacific International Director
Tel: +852 2978 9950

Michael Bass, *International Director*
Tel: +1 212 636 2180

Chi Fan Tsang,
Deputy Chairman, Asia Pacific International Director
Tel: +852 2760 1766

Rosemary Scott (Senior International Academic Consultant)

BEIJING
Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7958

HONG KONG
Marco Almeida
Ruben Lien
Liang-Lin Chen
Sherese Tong
Timothy Lai
Nico Ma
Tel: +852 2760 1766

LONDON
Kate Hunt
Tel: +44 207 752 3389

NEW YORK
Olivia Hamilton
Margaret Gristina
Michelle Cheng
Jessica Chang
Vicki Paloympis
Rufus Chen
Tel: +1 212 636 2180

PARIS
Tiphaine Nicoul
Camille de Foresta
Zheng Ma
Tel: +33 (0)1 40 76 83 75

SAN FRANCISCO
Andrew Lueck
Tel: +1 415 982 0982

TOKYO
Masahiko Kuze
Tel: +81 (0) 3 6267 1766

CHINESE PAINTINGS

Kim Yu,
International Specialist Head of Chinese Paintings
Tel: +852 2760 1766

BEIJING
Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG
Jessie Or
Carmen Shek Cerne
Qiao Jing Jing
Amy Cheng
Dr Man Kung
Yorkie Tam
Frank Yang
Andy Kang
Tel: +852 2760 1766

NEW YORK
Dr Amy Riggs
Sophia Zhou
Tel: +1 212 641 5760

TOKYO
Seiji Inami
Tel: +81 (0) 3 6267 1778

JAPANESE & KOREAN ART

Katsura Yamaguchi,
Managing Director/ International Director, Asian Art
Tel: +81 (0)3 6267 1766

NEW YORK
Takaaki Murakami
Hua Zhou
Tel: +1 212 636 2160

BUSINESS DIRECTOR & REGIONAL MANAGING DIRECTORS
Rachel Orkin-Ramey
Tel: +1 212 636 2194

Valeria Severini
Tel: +33 (0)1 40 76 7286

Nicole Wright
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS
Yanie Choi
Tel: +852 2978 9936

Jennie Tang
Tel: +1 212 641 5765

Samantha Yuen
Tel: +852 2978 6703

ASIA PACIFIC REGIONAL OFFICES

BANGKOK
Prapavadee Sophonpanich
Tel: +66 (0)2 252 3685

BEIJING
Julia Hu
Tel: +86 (0) 10 8583 1766

JAKARTA
Charmie Hamami
Tel: +62 (0)21 7278 6268

KUALA LUMPUR
Charmie Hamami
Tel: +62 (0)21 7278 6268

MUMBAI
Sonal Singh
Tel: +91 222 280 7905

SEOUL
Jun Lee
Tel: +82 2 720 5266

SHANGHAI
Julia Hu
Tel: +86 (0)21 6355 1766

SINGAPORE
Jane Ngiam
Tel: +65 6735 1766

TAIPEI
Ada Ong
Tel: +886 2 2736 3356

TOKYO
Katsura Yamaguchi
Tel: +81 (0)3 6267 1777

02/01/2021

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC
François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN
Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS
Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN'S OFFICE
Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Tash Perrin, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS
SENIOR VICE PRESIDENTS
Kelly Ayers, Diane Baldwin, Heather Barnhart, Alyson Barnes, Michael Bass, G. Max Bernheimer, Rita Boyle, Catherine Busch, Max Carter, Ana Maria Celis, Veronique Chagnon-Burke, Angelina Chen, Dan Conn, Kathy Coumou, Deborah Coy, Francois de Poortere, Yasaman Djunic, Lydia Fenet, Jessica Fertig, Dani Finkel, Johanna Flaum, Marcus Fox, Vanessa Fusco, Sayuri Ganepola, Virgilio Garza, Benjamin Gore, Helena Grubesic, Jennifer K. Hall, Bill Hamm, William Haydock, Allison Heilman, Alex Heminway, Darius Himes, Margaret Hoag, Erik Jansson, Michael Jefferson, Rahul Kadakia, Jessica Katz, Julie Kim, Stefan Kist, Deepanjana Klein, David Kleiweg de Zwaan, Samantha Koslow, Daphne Lingon, Gabriela Lobo, Rebecca MacGuire, Erin McAndrew, Rick Moeser, Illysa Ortsman, Joanna Ostrem, Jason Pollack, Denise Ratinoff, Sonya Roth, Matt Rubinger, Raj Sargule, Emily Sarokin, Caroline Sayan, Elise de la Selle, Will Strafford, Gemma Sudlow, Sarah Vandeweerdt, Cara Walsh, Neda Whitney, Marissa Wilcox, Jody Wilkie, Zackary Wright, Steven J. Zick

VICE PRESIDENTS
Tylee Abbott, Nicole Arnot, Christine Layng Aschwald, Danielle Austin, Victoria Ayers, Marina Bertoldi, Diana Bramham, Eileen Brankovic, Meghan Bunting, Maryum Busby, Cristina Carlisle, Lauren Carlucci, Michelle Cheng, Kristen de Bruyn, Aubrey Daval, Cathy Delany, Jacqueline Dennis Subhash, Christine Donahue, Caitlin Donovan, Abby Farha, Christina Geiger, Joshua Glazer, Lisa Gluck, Lindsay Griffith, Emily Grimball, Margaret Gristina, Izabela Grocholski, James Hamilton, Olivia Hamilton, Anne Hargrave, Heather Jobin, Emily Kaplan, Sumako Kawai, Caroline Kelly, Bennett Jackson, Peter Klarnet, Rachel Koffsky, Abbey Lambek, Alexandra Lenobel, Andrew Lick, Alexander Locke, Ryan Ludgate, Samantha Margolis, Alex Marshall, Adam McCoy, Nina Milbank, Michael Moore, Melissa Morris, Danielle Mosse, Christopher Munro, Takaaki Murakami, Libia Nahas, Laura Nagle, Marysol Nieves, Remi Nouailles, Margaret O'Connor, Jonquil O'Reilly, Rachel Orkin-Ramey, Sam Pedder-Smith, Carleigh Queenth, Joseph Quigley, Elizabeth Quirk, Prakash Ramdas, Daphne Riou, Casey Rogers, William Russell, Arianna Savage, Stacey Sayer, Morris Scardigno, Alexa Shitanishi, Hannah Solomon, Joanna Szymkowiak, Arianna Tosto, Lillian Vasquez, Jill Waddell, Izzie Wang, Michal Ward, Ben Whine, Jennifer Wright, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS
Nishad Avari, Caroline Baker, Anna Bar, Alexandra Bass, Laura Betrián, Bernadine Boisson, Tristan Bruck, Ally Butler, Michelle Carpanzano, Laura DeMartis, Alessandro Diotallevi, Julie Drennan, Sarah El-Tamer, Caroline Ervin, Jill Farquharson, Paola Saracino Fendi, Danielle Finn, William Fischer, Sara Fox, Kristen France, Juarez Francis, Hilary Friedman, Jacqueline Gascoigne, Douglas Goldberg, Julia Gray, Abbey Green, John Hawley, Courtney Heisen, Amy Indyke, Stephen Jones, Paige Kestenman, Sibyl Lafontant, Isabella Lauria, David Lieu, Anita Martignetti, Laura Mathis, Christopher Mendoza, Camille Massaro-Menz, Leo Montan, Megan Murphy, Taylor Murtishaw, Alexandra O'Neill, Vicki Paloympis, Daniel Peros, Amy Peterson, Nell Plumfield, Claibourne Poindexter, Rebecca Roundtree, Reed Ryan, Nicole Sales, Emily Salzberg, Elizabeth Seigel, Jill Sieffert, Jason Simonds, Alexa Smith, Hilary Smith, Victoria Solivan, Laura Sumser, Victoria Tudor, Grace Voges, Izzie Wang, Seth Watsky, Heather Weintraub, Rachael White Young, Kathryn Widing, Gretchen Yagielski

AMERICAS REPRESENTATIVES
Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan, David G. Ober, Nancy Rome, Brett Sherlock, Alan Wintermute

12/1/21

© Christie, Manson & Woods Ltd. (2021)

Design and Layout: Marci Imamoglu, Ryan Zaborowski
Image Editors: Mark Espinosa, Erica Thorpe

CHRISTIE'S

20 ROCKEFELLER PLAZA, NEW YORK, NEW YORK